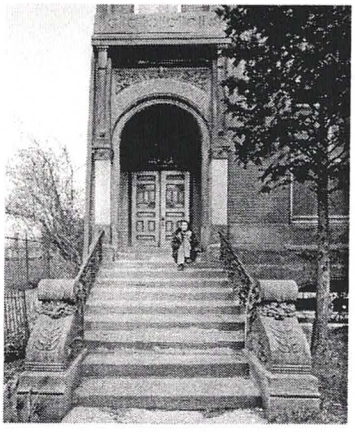
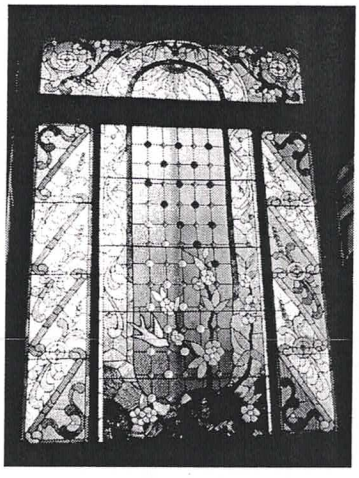
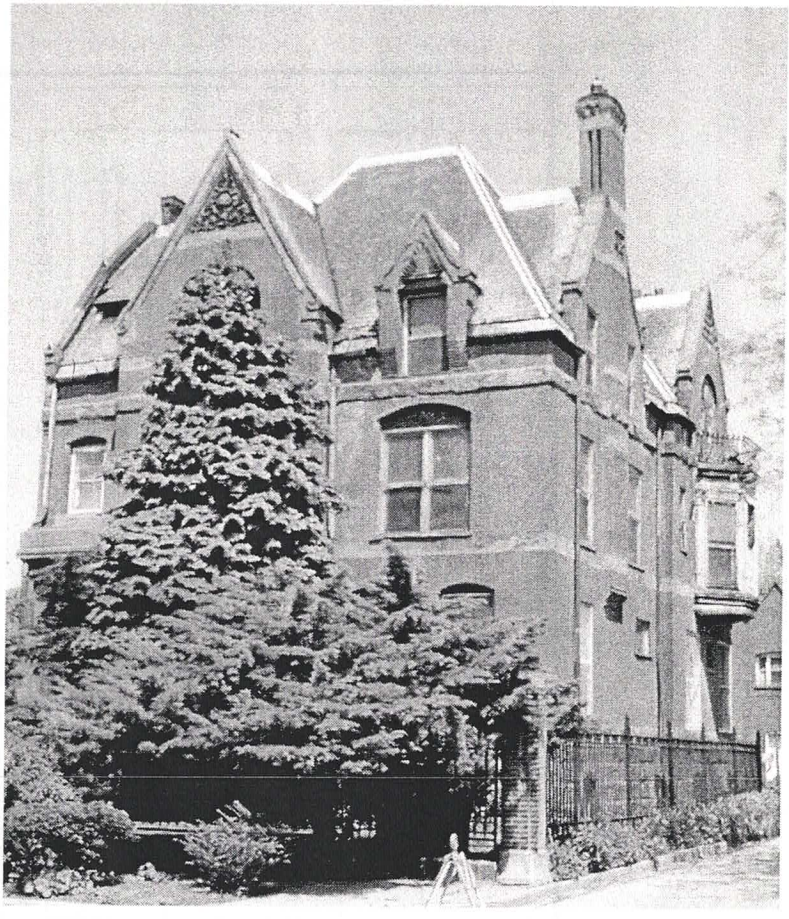
LANDMARK DESIGNATION REPORT







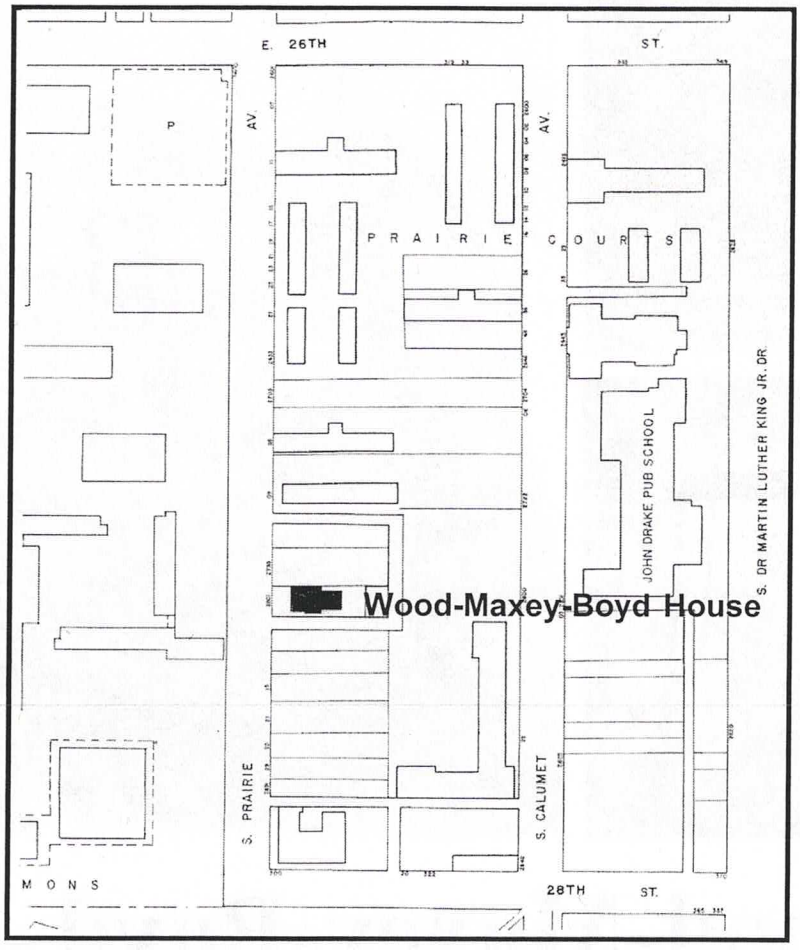
Wood-Maxey-Boyd House

2801 S. Prairie Avenue

Preliminary Landmark recommendation approved by the Commission on Chicago Landmarks, June 5, 2003

CITY OF CHICAGO
Richard M. Daley, Mayor

Department of Planning and Development
Alicia Mazur Berg, Commissioner



Cover: The Wood-Maxey-Boyd House and its ornate entry (Dr. Alva Maxey-Boyd is seated) and stained glass window.
Above: The Wood-Maxey-Boyd House is located in the Douglas community area on Chicago's South Side.

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council which individual buildings, sites, objects, or districts should be designated as Chicago Landmarks, which protects them by law.

The landmark designation process begins with a staff study and a preliminary summary of information related to the potential designation criteria. The next step is a preliminary vote by the landmarks commission as to whether the proposed landmark is worthy of consideration. This vote not only initiates the formal designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until a final landmark recommendation is acted on by the City Council.

This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within the designation ordinance adopted by the City Council should be regarded as final.

Wood-Maxey-Boyd House

2801 S. Prairie Avenue

Built: 1885
Architect: John C. Cochrane

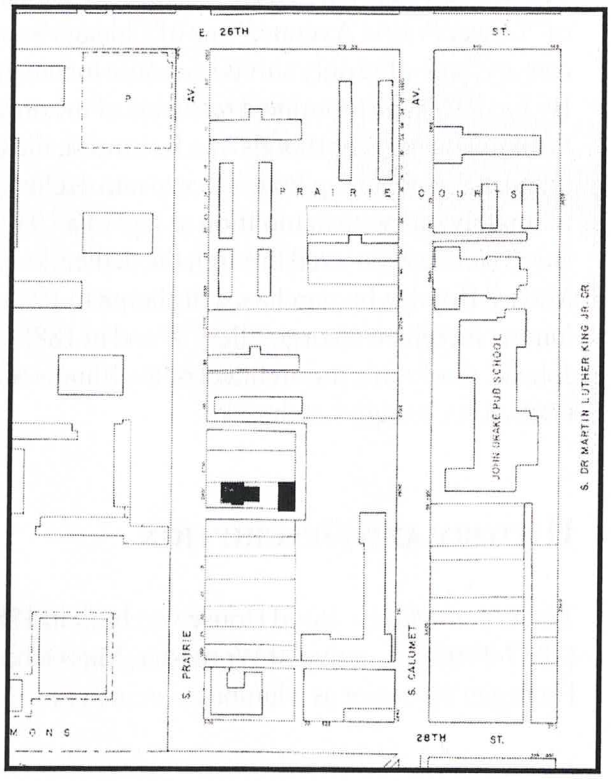
The Wood-Maxey-Boyd House, located in the Douglas community area, was built in the heart of "Lower Prairie Avenue," one of Chicago's most prestigious neighborhoods of the late 19th century, and is the only surviving house to remain from the avenue's period of residential glory. By the 1920s the prominent residents of the once exclusive avenue were moving to more fashionable neighborhoods like Kenwood, the Gold Coast, and the Near North side, leaving the grand mansions along Prairie to slip into decline. Unlike all of its opulent neighbors, which ultimately met with demolition as part of a 1950s urban renewal program, the Wood-Maxey-Boyd House was saved through the dedication of Charles Boyd (1915-90) and Dr. Alva Maxey-Boyd, who purchased the home in 1948. The high-style Queen Anne home, built for lumber merchant George Ellery Wood in 1885, was designed by important Chicago architect John C. Cochrane, the architect of the Illinois State Capitol and the All Saints Episcopal Church, a Chicago Landmark.

History and Description

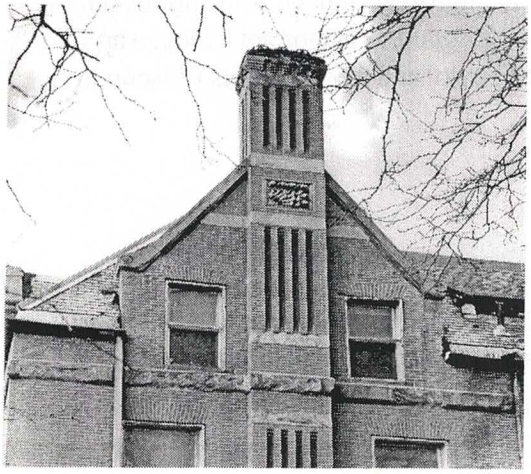
The Wood-Maxey-Boyd House was built in 1885 for lumberman **George Ellery Wood (1837-1905)**. A native of Worcester, Massachusetts, Wood moved to Moline, Illinois in 1855. He began his career as a lumber merchant in 1855 with the firm, Burnell, Gillette & Co. in

Top: The Wood-Maxey-Boyd House in May 2003.

Right: The house is located at 2801 S. Prairie Avenue in Chicago's South-side Douglas community.



Bottom: Distinguished by its details, the house features fine terra cotta, brick- and stone-work.



Davenport, Iowa, and four years later he established his own lumber business in that city. After selling his company in 1869, Wood moved to Chicago to become a partner in Kelley, Wood & Co. A short time later, in 1878, the enterprising lumber merchant established the George Ellery Wood Lumber Company with an office at 240 S. Water Street and later expanded his business through the acquisition of the Sanford Lumber Co. in Carryville, Florida.

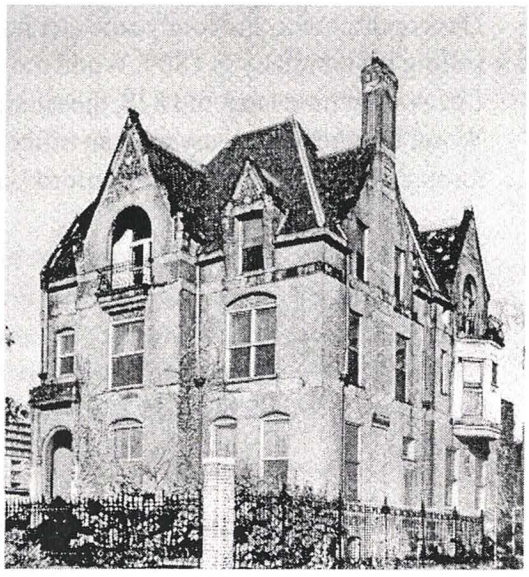
In May 1885 Wood commissioned architect John C. Cochrane to design a grand mansion at 2801 S. Prairie Avenue. Located in one of the most prestigious residential enclaves in the city known as Lower Prairie Avenue, the luxurious twenty-four room residence was completed at a cost of $97,760. According to the *City Directory* of 1886, the prominent house was occupied by George E. Wood, his wife, Harriet Lovejoy Wood, and their two children, William and Anne.

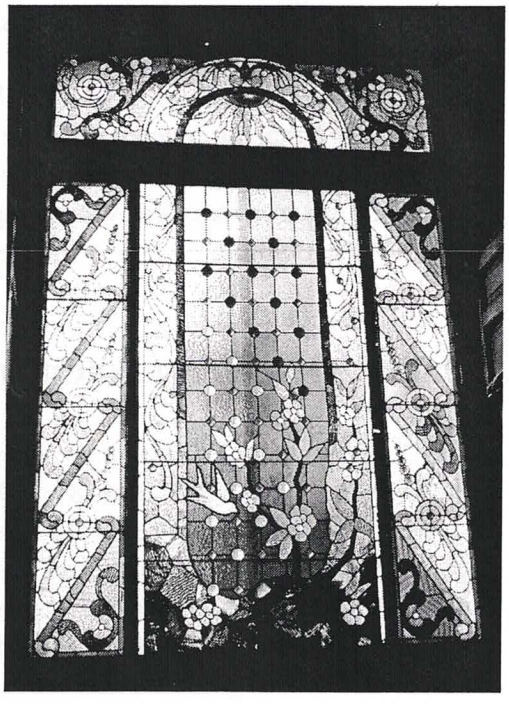
Located on the east side of South Prairie Avenue, the Wood-Maxey-Boyd House is constructed of red brick and warm brown sandstone. It is set atop a raised base of rusticated stone topped by a smooth-face belt course, and rises three stories in height to a steeply-pitched hipped roof featuring several cross gables and dormers. Clad in black slate and accented with copper copings, the roofline possesses a picturesque quality. To the rear of the residence is a two-story coach house constructed of the same deep red brick as the house. Building permit records show that the coach house was also designed by Cochrane style and was constructed two years after the residence in a similar Queen Anne style. The front of the lot is enclosed by a black wrought iron fence that was salvaged from a neighboring Lower Prairie Avenue mansion prior to its demolition.

Queen Anne Style Architecture

The Queen Anne style was named and popularized by a group of 19th-century English architects led by Richard Norman Shaw (1831-1921), who designed sprawling manor houses. Its name is somewhat deceptive since the style had nothing to do with Queen Anne or the dominate architectural trends during her reign. Instead, the style, noted for its visual splendor, combines medieval and classical forms and ornament. The Queen Anne style, characterized by its decorative richness and asymmetrical composition, was frequently used in for residences in the United States throughout the 1880s and '90s. High-style Queen Anne residences constructed of masonry, like the Wood-Maxey-Boyd House, reflect the character of Shaw's English manors.

In Chicago, the eclectic Queen Anne style was used for many residences and commercial buildings. Particularly fine residential examples of the style are found in several Chicago Landmark districts including Kenwood, Old Edgebrook and Wicker Park. Exceptional commercial buildings featuring common characteristics of the style, including projecting bays, gabled rooflines and corner turrets, are located in the Armitage-Halsted District.





The Wood-Maxey-Boyd House is rich with elaborate detail on both the exterior and interior. Shown (upper right) c. 1968, the house is ornamented in the Queen Anne style on its exterior with carved stone (upper left) and stamped copper (middle left). The woodwork in the entrance hallway (lower right) has Eastlake influences which are characteristic of the period. Other interior features include the elaborate stained glass window (lower right).

The Wood-Maxey-Boyd House is an important and significant example of the eclectic Queen Anne style. Characteristic of the picturesque style, the asymmetrical house is ornamented with elaborate brick- and stone-work and features a dramatic roof line. The entrance of the house is situated on the north side of the central projecting cross gable that dominates the building's front (west) facade. A finely carved brownstone stairway with delicately detailed wrought iron rails ascends to an arched entry. A pair of carved oak doors, original to the house, are recessed in the vestibule. Inset above the entry is a decorative terra-cotta panel featuring a variety of classical ornament including "putti," or classical-style cherubs, intertwined with vines flanking a central figure head. The entry is flanked by brownstone pilasters which are surmounted by brackets that support a masonry band incised with simplified geometric patterns.

Terra cotta panels decorate the pediment of the central cross gable, gable dormer, and window surrounds on the front facade. Stone string courses also accentuate the second and third stories. The central gable features large two-over-one windows on the first and second stories. Recessed into an arched opening on the third story are a pair of double-hung, one-over-one sash with fixed transoms. Iron grillwork ornaments the third floor window and attracts attention toward the house's dramatic roofline. Smaller flanking windows have double-hung, one-over-one sash.

Richly detailed terra cotta ornament continues on the south facade, accenting the patterned masonry chimney and gable. A projecting copper-clad bay window with a colorful art glass transom is located on the second story of the south facade. Iron grillwork surrounds the top of the bay. The rear and north side elevations are clad with common brick with no applied ornament.

The extraordinarily intact interior of the Wood-Maxey-Boyd House exemplifies the fully-developed Queen Anne plan. Its central living hall, with a prominent fireplace and sweeping staircase, demonstrates the free-flowing character of a Queen Anne interior. Other exceptional spaces on the first floor include two formal parlors and a dining room. Befitting a home built for a wealthy lumberman, Cochrane incorporated lavish carved and inlaid woodwork and fine architectural details throughout the twenty-four room residence. Built-in furniture, mantels, molding, trim, wainscoting, and paneling in a variety of rare wood decorate the interior. Hand carved with swirls and sunburst patterns these architectural details serve to visually unify the ornate interior spaces. Decorative elements specified by Cochrane such as four finely-crafted stained glass windows, featuring abstract patterns and stylized representations of organic forms, and glazed ceramic tile fireplace surrounds remain intact.

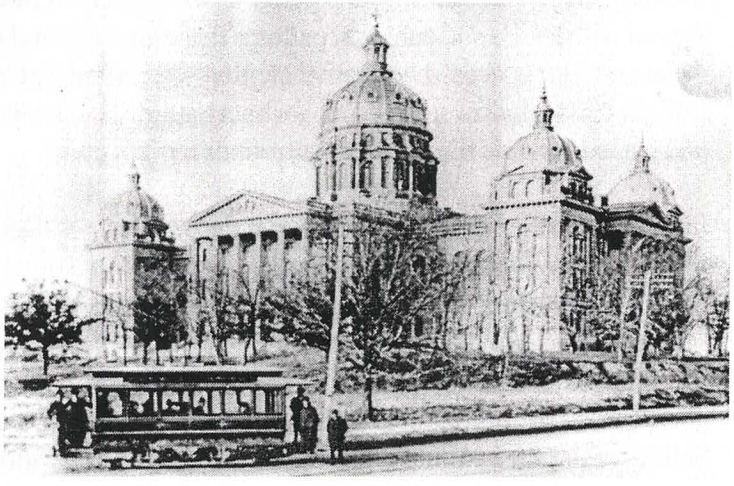
In addition to the rich variety of interior decoration, a collection of furniture originally owned by the Wood family remains in the house. Carved walnut arm chairs, dark mahogany settees, bronze mantel lamps and pendant light fixtures acquired by the Wood family have been preserved and convey the eclectic nature of the house's original decor. Many of the pieces of furniture, as well as some of the most elaborate architectural details of the house, have been documented in photographs and measured drawings in a study undertaken by students from The School of the Art Institute of Chicago's Historic Preservation Program.

Top left: Built in 1883, the Stick-style All Saints Episcopal Church at 4550 N. Hermitage (designated a Chicago Landmark) is the design of architect John C. Cochrane.

Top right: Seen here in a photograph from the 1880s, Cochrane was an important architect in Chicago and the Midwest.

Right: The Illinois State Capitol in Springfield, designed in 1867, is one of Cochrane's most notable surviving commissions.

Bottom right: Cochrane is also credited with the design of the Iowa State Capitol (1872-88) in DesMoines, seen here in a photograph circa 1910.



Architect John Crombie Cochrane

The architect of the Wood-Maxey-Boyd House, **John Crombie Cochrane (c.1833-1887)**, was born in New Boston, New Hampshire, and received his training as an architect and engineer in the office of an uncle. He lived in Chicago briefly in 1855 and during the next nine years practiced architecture in Davenport, Iowa, St. Louis, Missouri, Manchester, New Hampshire, and Boston, Massachusetts. Cochrane returned to Chicago in 1864 and opened an office on Monroe Street where he established a prolific practice designing residences, colleges, churches, courthouses, hospitals, and public buildings in Chicago and the Midwest. During his career, Cochrane completed several commissions in partnership with architects, **Alfred H. Piquenard (1826-1876)** and **Charles C. Miller (1831-?)**.

While very few of John Cochrane's Chicago buildings survive, his substantial contributions to the city's early architecture were recognized during his time. In his *History of Chicago 1885*, historian A.T. Andreas underscored Cochrane's importance, saying, "no man has left a deeper impress on the style of Chicago architecture." Even though many of architect's significant commissions have been demolished, John Cochrane was a prominent architect who designed buildings for some of the city's most important early institutions. In addition, Cochrane is noteworthy as the designer of important buildings throughout Illinois and the Midwest.

Today, two of the most notable surviving buildings by Cochrane include the Illinois State Capitol (1867-87) in Springfield and the Iowa State Capitol (1872-88) in Des Moines. In 1867 the State of Illinois sponsored an architectural competition to choose the design for its fifth state capitol building. Twenty-one architectural firms from various states submitted entries among them John Van Osdel of Chicago and Alexander Jackson Davis of New York. The commission and a $3,000 prize was awarded to John C. Cochrane and Alfred H. Piquenard. Their ornate and eclectic design, which combines elements of Baroque and Classical architecture, exemplifies the massive public buildings from the period following the Civil War. Describing his design for the State Capitol, Cochrane wrote, "...all unnecessary and useless ornament has been discarded, and yet no mechanical exigencies permitted to subordinate the artistic." Construction of the monumental Illinois State Capitol Building in Springfield began in 1868 and was completed twenty years later at a cost of $4,500,000.

While the construction of the Illinois Capitol building was underway, Cochrane & Piquenard were chosen as the architects of the Iowa State Capitol in Des Monies in 1871. Their ornate French Renaissance-style capitol building features a dramatic gilded dome and incorporates many of the striking design elements of the Illinois Capitol building. Piquenard served as the supervising architect for both projects while Cochrane managed the office and secured new projects in Chicago.

After the Chicago Fire of 1871 ravaged much of the city and left the downtown business center in ruins, Chicago was faced with the daunting task of rebuilding. John Cochrane played an important role in the reconstruction by designing several prominent commercial buildings. The most architecturally and historically significant of these was the Chamber of Commerce building, "a beautiful temple in which the Board of Trade held its sessions." Symbolizing the spirit of

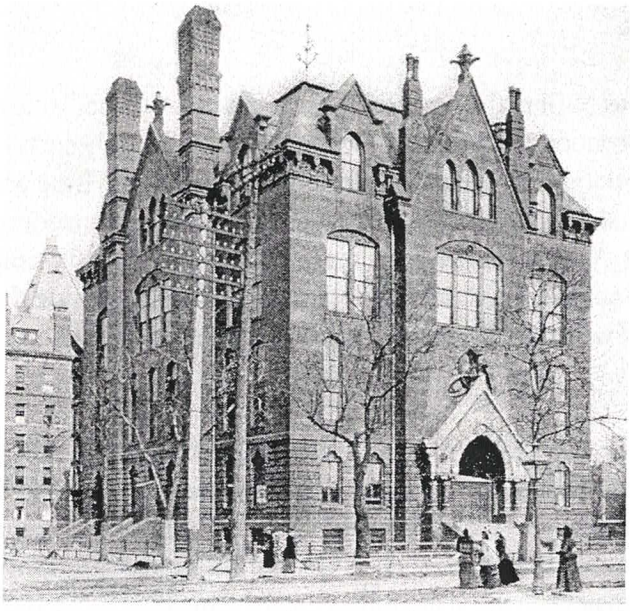
business in Chicago, the building was rebuilt in grand style and dedicated on the first anniversary of the Fire. The three-story building, called the "pride of the Chicago renaissance," stood at the southeast corner of LaSalle and Washington Streets until it was demolished in 1890 to make way for a new thirteen-story Chamber of Commerce building. Other significant post-Fire commercial buildings designed by John Cochrane in partnership with Charles Miller included the Lord & Smith Building, built in 1872 at 115 N. Wabash Avenue (demolished), and the Galbraith Building, constructed in 1873 on the northeast corner of Franklin and Madison Streets (demolished in 1941).

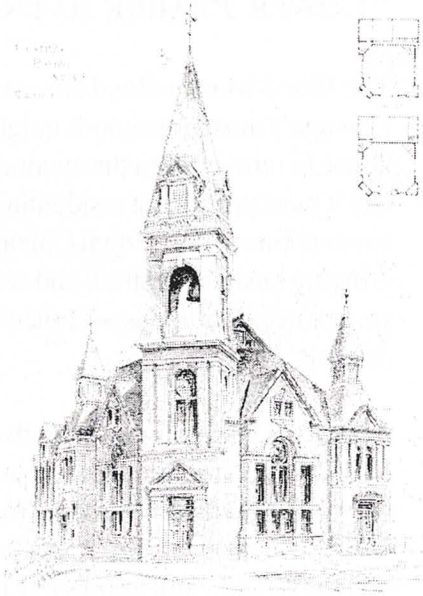
The prominence of Cochrane's institutional clients is evidence of his success. His most notable commissions (all of which have been demolished and replaced by later buildings) included the Rush Medical College (1875); a grouping of exuberantly detailed Victorian Gothic buildings for the Cook County Hospital constructed from 1875 to 1884 at West Harrison and South Wood Streets; and the Michael Reese Hospital built in 1880 at 29th Street and Ellis Avenue.

A skilled designer, Cochrane specialized in historic revival styles such as the ornate Second Empire style, the elegant Classical Revival style, and the eclectic Romanesque Revival style. He incorporated these styles in his plans for eleven county courthouses that were built throughout the Midwest in Illinois, Indiana, Missouri, and Iowa. Some of the most notable of these include the Livingston County Courthouse (Pontiac, Illinois; built in 1874), the Marshall County Courthouse (Marshalltown, Iowa; built in 1875), the Old Lake County Courthouse (Lake County, Indiana; built in 1878), and the Will County Courthouse (Joliet, Illinois; built in 1884). With the exception of the Will County Courthouse, which has been demolished, each of these buildings is listed on the National Register.

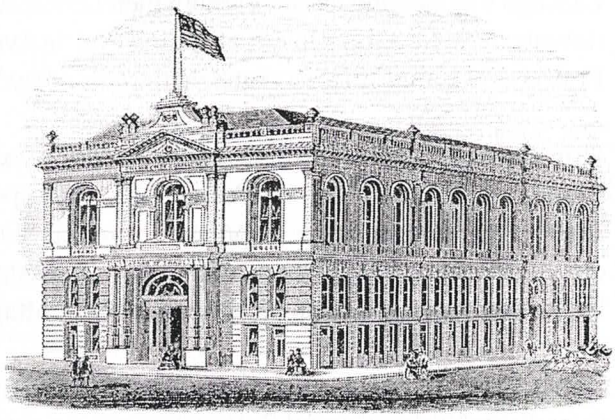
For his residential and ecclesiastical buildings Cochrane employed other architectural styles popular at the time. The principal churches designed by Cochrane include the Church of the Messiah (1873, now demolished), Riverside Presbyterian Church (1879) in Riverside, Illinois, Central Baptist Church (1883, now demolished), and the All Saints Church and Rectory (1883), a Chicago landmark, located at 4550 N. Hermitage Avenue. All Saints Church is a rare example of the Stick style in Chicago and is believed to be the city's oldest frame church.

Cochrane became ill on a trip to Davenport on 1887 and died a few days following his return to Chicago. The Wood-Maxey-Boyd House, built the year before Cochrane's death, was one of the last buildings designed by the architect. A distinctive example of a high-style Queen Anne residence, the Wood-Maxey-Boyd House is the only known surviving residential building by Cochrane in Chicago. Its picturesque design demonstrates the architect's ability to create dramatic residential architecture.





Cochrane designed several important buildings and churches in Chicago that, although significant in the history of Chicago, have been demolished, including former versions of Rush Medical College (top left), Central Baptist Church (top right), the Chamber of Commerce Building (right), and a comlpex of exuberantly detailed Victorian Gothic buidings constructed for Cook County Hospital from 1875 to 1884 (below).



"Lower Prairie Avenue"

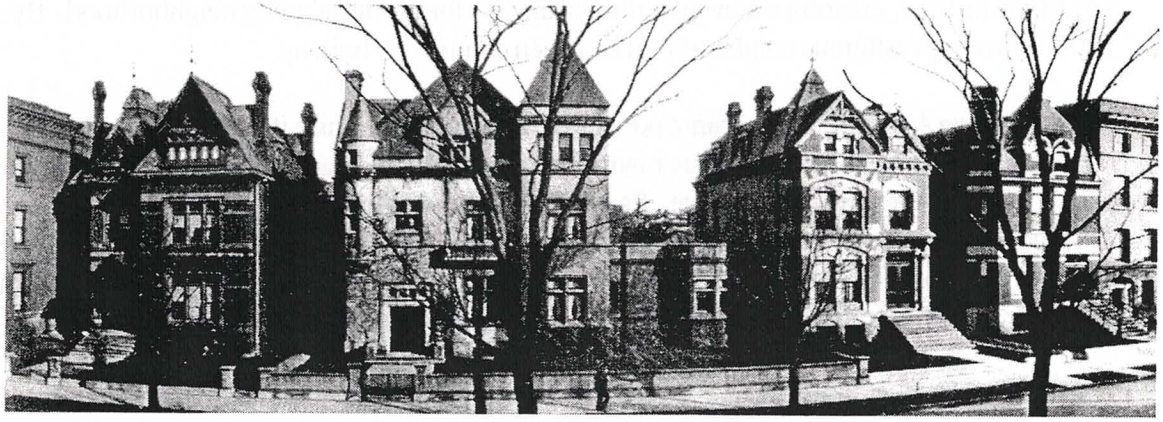
The Wood-Maxey-Boyd House was built in the heart of "Lower Prairie Avenue," one of Chicago's most prestigious neighborhoods of the late 19th century, and is the only surviving house to remain from the avenue's period of residential glory. Chicago's South Side was the city's most prominent residential district in the 19th century due to its superior transportation connections to downtown Chicago. With broad avenues leading directly to the city's rapidly growing business district, and without the hindrance of a river barrier, the South Side developed several neighborhoods of choice for wealthy Chicagoans, including the most significant, Prairie Avenue.

As one of Chicago's north-south avenues, Prairie Avenue itself runs for roughly 11 miles from 16th Street, just south of downtown Chicago, almost to the City's southern limits. The street's most famous concentration of mansions was the six blocks at its northern end between 16th and 22nd Streets, where prominent Chicago millionaires such as George Pullman, Philip Armour, and Marshall Field, built impressive mansions in the years following the Chicago Fire of 1871, when Chicago's pioneering families rebuilt their homes away from the increasingly commercial downtown area. Chicago novelist (and Prairie Avenue resident) Arthur Meeker referred to Prairie as the "sunny street that held the sifted few."

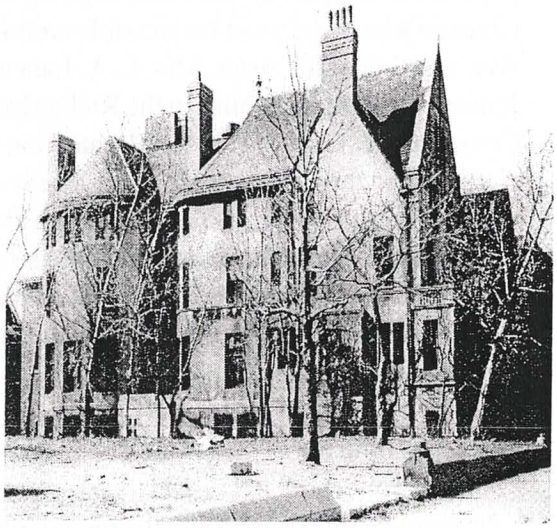
However, a second handsome residential enclave, located along Prairie between 26th and 30th Streets, developed in the 1880s and 1890s in response to available land and the cachet of Prairie Avenue addresses. Popularly known as "Lower Prairie Avenue," these four blocks developed as a southern extension of the more established "Upper Prairie Avenue," separated by the commercial streets of 22nd Street and Cottage Grove Avenue.

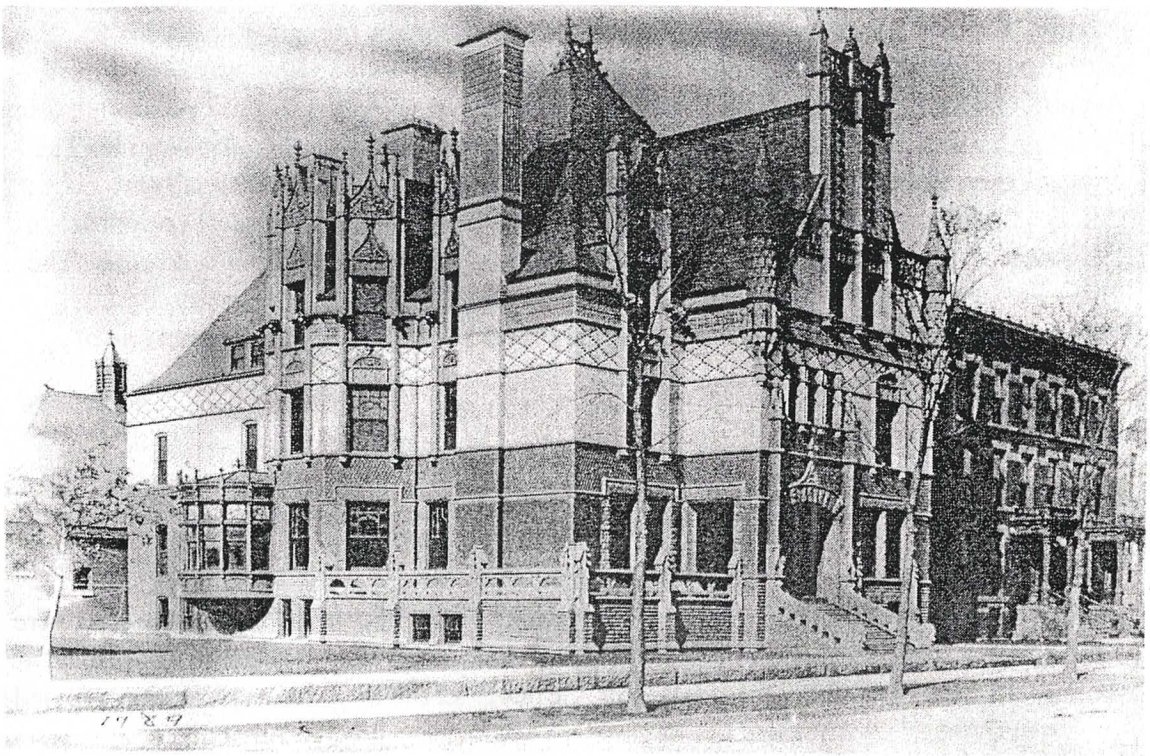
Lower Prairie Avenue originally was marsh land just west of the Lake Michigan shore. In 1852, though, the Illinois Central Railroad received a charter from the State of Illinois that allowed it to build a shoreline railroad along Lake Michigan north to downtown Chicago. This stabilized the shoreline and brought commercial development to the Near South Side at 26th St. and Lake Michigan, just east of the future location of the Wood-Maxey-Boyd House. Called Carville, this neighborhood was working-class in nature, centered around a railroad car plant and a stockyard to the south at Cottage Grove Avenue and 29th Street. In response to the working-class Irish population that settled in the area, workers' cottages were built and the St. James Catholic Church was established at 2709 South Prairie Avenue.

The Carville stockyard ceased operation with the opening of the Union Stock Yard in 1865. With the additional failure of the railroad car factory, the neighborhood lost population. By 1880 St. James parish followed its parishioners and moved four blocks west, putting its older property on the market. Banker and businessman Charles Hutchinson bought the church's Prairie Avenue land, demolished the church, and built homes for both himself and his sister. During the next decade Hutchinson singlehandedly created a second exclusive Prairie Avenue enclave by acquiring other large parcels of land and reselling them to family, friends, and business associates. A member of St. Paul's Universalist Church, Hutchinson also persuaded this congregation to locate its new Burling and Whitehouse-designed sanctuary at Prairie and



The Wood-Maxey-Boyd House was built in the heart of "Lower Prairie Avenue," one of Chicago's most prestigious neighborhoods of the late 19th century. Top: The east side of the 2700 block of Prairie Avenue was the site of Charles Hutchinson's mansion, seen in the center of the photo. Hutchinson encouraged the development of the area by acquiring parcels and reselling them to family and friends. Two representative examples of Lower Prairie Avenue mansions are the Queen Anne Style Henry Charles Lytton House (right) and the chateauesque Edwin Partridge mansion (bottom).





30th Street in 1887, creating a new institutional anchor for the burgeoning neighborhood. By 1905, this new prestigious neighborhood had been completely built up.

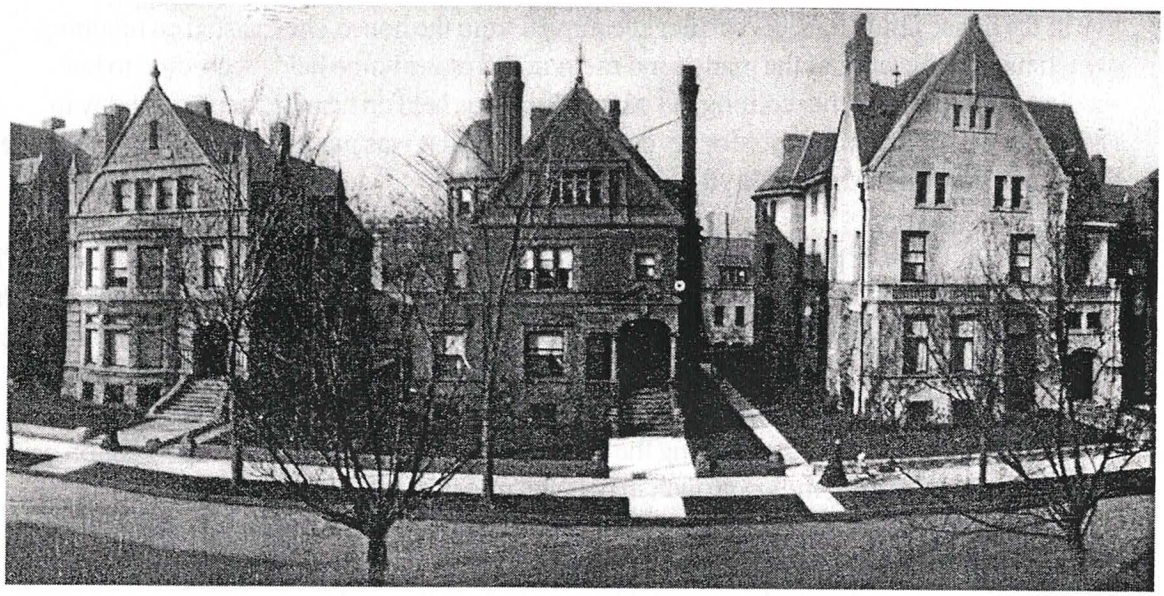
"Lower Prairie Avenue," as it became popularly known to distinguish it from the more established enclave of Prairie Avenue mansions to the north, took advantage of its existing street layout to create a secluded ambience. Its lots were nearly 180 feet deep, larger than average Chicago lots and conducive to mansion building. In addition, no cross streets interrupted Prairie between 26th and 29th Street, creating a streetscape that, although public, had something of the character of a private street set apart from the hustle of late 19th-century Chicago.

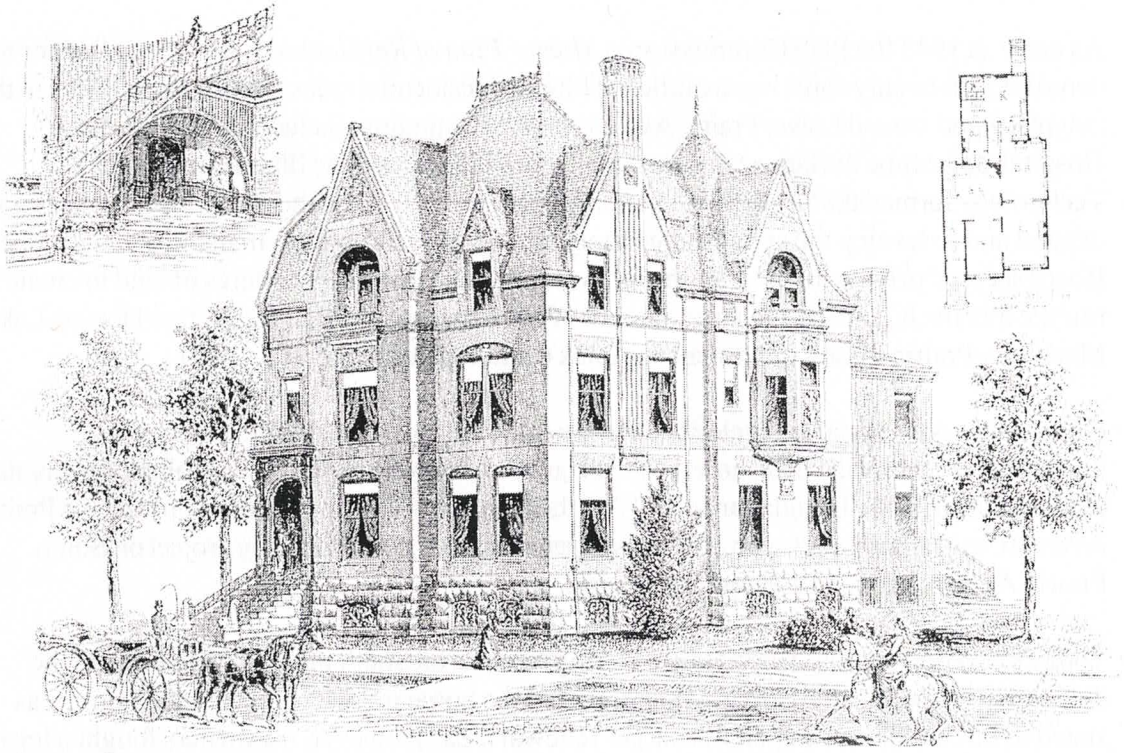
The houses of Lower Prairie Avenue were large in scale and utilized the architectural styles popular for mansions built in Chicago during the late 19th century. They were designed by Chicago's best and most fashionable architects. Hutchinson's own house at 2709 S. Prairie Ave. and that of his sister, Mrs. E. A. Lancaster, were designed in 1881 by William Le Baron Jenney. Several were built in the Richardsonian Romanesque style, based on the work of East Coast architect Henry Hobson Richardson. Others, including the Wood-Maxey-Boyd House, were built in the Queen Anne style. The house of noted art collector Frederick Bartlett, located at 2901 S. Prairie Ave., was designed by Frost & Granger circa 1901 in a medieval-influenced Arts-and-Crafts mode. Especially noted during the period was the Edwin Partridge House at 2808 S. Prairie Ave., designed by William W. Clay in 1886 in a vividly colored version of the Chateauesque style. Also, the Classical Revival in its many forms was especially popular for Lower Prairie Avenue houses.

The Shaw house was one of the last to be built on Lower Prairie Avenue. By the early 1900s, Prairie Avenue, both upper and lower, were being challenged for social supremacy by Kenwood on the South Side, the Gold Coast on the Near North Side, and North Shore suburbs. Chicago's ever-changing and dynamic redevelopment brought industry to the doorsteps of Upper Prairie Avenue's residences and the city's vice district to Lower Prairie Avenue, and the decline of Lower Prairie was especially precipitous. A 1912 police raid found "sporting houses," or brothels, housed on Indiana Avenue, just west of Prairie Avenue. The drop of Lower Prairie Avenue listings in the 1914 *Blue Book*, which listed socially prominent Chicago families, reflects the rapid relocation of such families from the street in response. In 1917 a notorious madam, Vic Shaw, moved her operations to 2904 S. Prairie Avenue. The following year, St. Paul's Universalist Church sold its building and moved away. By 1927, Lower Prairie was perceived as dangerous. By World War II, it was considered one of Chicago's worst slums.

Later History

The decline of Lower Prairie Avenue began in the first decades of the 20th century and advanced at a staggering pace. By the 1920s grand homes that once occupied the area were demolished or subdivided into small apartments. Afraid that her family's home would meet a similar fate, Mrs. Anne Wood Meadowcroft, the daughter of George Ellery Wood, continued to





The houses of Lower Prairie Avenue were large in scale and utilized the architectural styles popular for mansions built in Chicago during the late 19th century. They were designed by some of Chicago's most prominent architects. Top: The west side of the 2700 block of S. Prairie Avenue as seen in 1903. The Kelly residence (left) was designed by architects Cobb & Frost. Burnham & Root designed the A. A. Sprague residence (center) and the O.S.A. Sprague House (right) was built to the plans of Burling & Whitehouse. Bottom: The Wood-Maxey-Boyd House, seen here in a period rendering, is the only surviving house associated with lower Prairie Avenue.

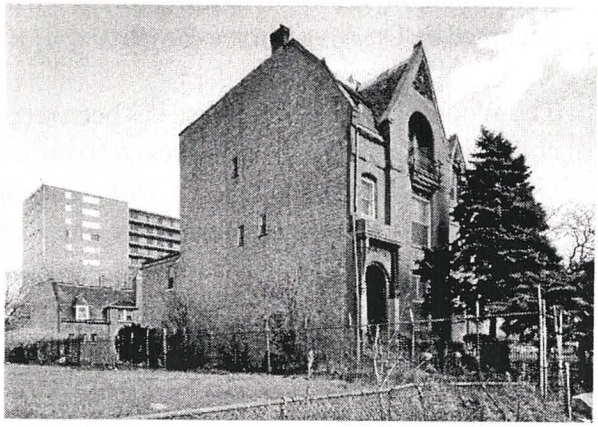
live in the house until 1930. Even after she moved from the house, she insisted on retaining ownership of it because of the many fond memories that the home held (according to her account, it was built for her coming out party which was held on her eighteenth birthday in 1886). The house stood empty for seventeen years until it was purchased in 1948 by **Charles Boyd** and **Dr. Alva Maxey Boyd**.

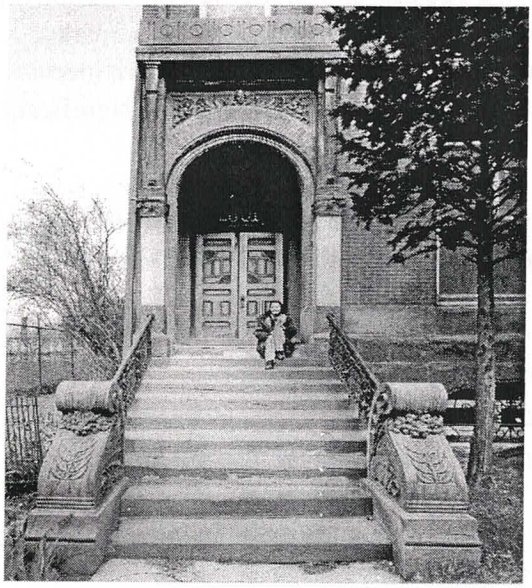
By the 1930s, the once prestigious neighborhood was deemed "blighted." What remained of its housing stock averaged over forty-years old (a statistic that carried negative connotations at the time), its residents were economically disadvantaged, and crime thrived. The Near South side experienced a decline in population from 1920 until the decade of the 1940s, when there was an increase of over 4,000. This boom in population was the result of large-scale African American migration to Chicago during the second World War. But the rise in population was not matched by a corresponding growth in housing units. In an effort to revive declining neighborhoods and address housing problems, the City sought assistance from the Federal Housing Authority to undertake a large scale urban renewal program. During this time, "slum clearance" was viewed as the key to neighborhood rebuilding and the most effective method of stopping urban decline.

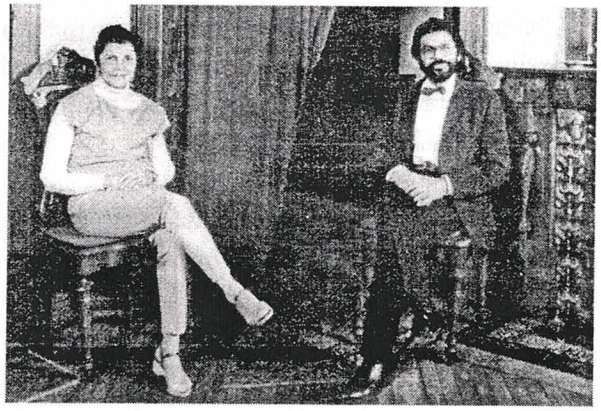
As early as 1943 the Plan Commission's *Master Plan of Residential Land Use* called for total demolition in twenty-three square miles of blighted residential areas. On the South Side, in the neighborhood around Lower Prairie Avenue, private institutions including Michael Reese Hospital, at the time the largest private hospital in Chicago, and the Illinois Institute of Technology formed the South Side Planning Board in 1946. Together these institutions began to expand and redevelop the areas immediately around their campuses. In the early 1950s, the Board secured private funding for the redevelopment of one hundred acres of land to create ten middle income high rises and large amount of open spaces as part of the Michael Reese-Lake Meadows-Prairie Shores apartment complex (built between 1953 and 1968).

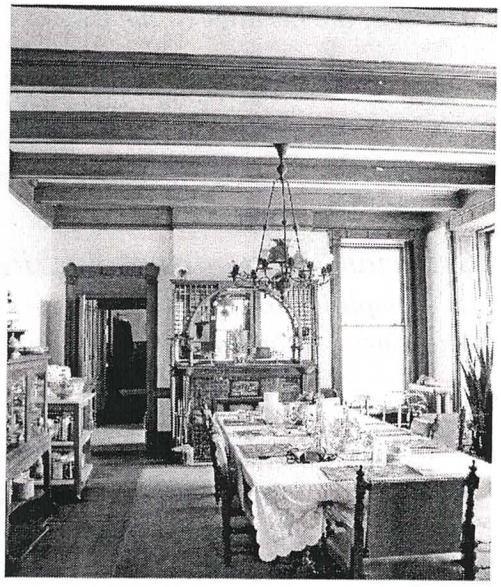
Government-sponsored redevelopment away from the lake soon paralleled the private developments along the lakeshore. Land clearance programs were also established to create public housing in the Douglas area. In 1958 the Chicago Housing Authority opened the Prairie Avenue Court Apartments with 326 units of senior citizen public housing project on South Prairie Avenue between 26th and 28th Streets.

Today the Wood-Maxey-Boyd House During remains on South Prairie Avenue due to the dedication of the Maxey-Boyds who purchased the home in 1948. In 1952, the home was slated to be condemned as part of a larger renewal area. However, the owners fought a legal battle to keep the property. The house was saved from condemnation by the Chicago Housing Commission (CHA) when the property was made a conservation area under the control of the CHA. In the early 1960s with the renewal of CHA projects, the area was reevaluated and the property was once again threatened with condemnation. Once again the Maxey-Boyds were ready to go to court to argue that the then seventy-seven year old house should be retained as an important example of early Chicago architecture. In July of 1962, the city announced that it was withdrawing its condemnation suit against the Maxey-Boyds, explaining, "this









Following World War II, urban renewal programs resulted in the redevelopment of several SouthSide neighborhoods, replacing historic buildings with new housing (upper left). In 1948 the Wood House was purchased by Charles and Dr. Alva Maxey-Boyd (middle right). The couple restored the building, which had stood vacant for seventeen years, returning it to its original grandeur and leaving virtually all of the historic fabric in tact on both the interior and exterior. Today the house looks much as it did when it was built in 1885 (bottom left, right and upper right) and stands as a testament to the forward thinking of two pioneering individuals (upper right). The middle left photographs shows a contemporary image of Dr. Maxey-Boyd seated on the front stoop of the house.

[rehabilitation] is the sort of thing we should encourage." The home continues to be owned and occupied by Dr. Alva Maxey-Boyd.

The Wood-Maxey-Boyd House has been recognized for its architectural significance. It was color-coded "orange" in the Chicago Historic Resources Survey and is featured in the *AIA Guide to Chicago Architecture, Illinois Architecture: From Territorial Times to the Present* and *Chicago Homes: Facts and Fables.*

CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Sect. 2 120 620 and 630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation of landmark designation for a building, structure, object, or district if the Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses a significant degree of its historic design integrity.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Wood-Maxey-Boyd House be designated as a Chicago Landmark.

Criterion 1: Critical Part of the City's History

Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois or the United States.

- The Wood-Maxey-Boyd House is the only remaining grand house from "Lower PrairieAvenue," an historically and architecturally significant enclave of nineteenth-century mansions that once stretched from 26th to 29th Streets.

Criterion 4: Important Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.

- The Wood-Maxey-Boyd House is a distinctive example of a high-style Queen Anne residence, with prominent picturesque features such as a dramatic roofline, patterned brick- and stone-work, and an asymmetrical facade with a dominant front-facing gable.

- The Wood-Maxey-Boyd House is a remarkably intact building, exhibiting fine craftsmanship, detailing, and use of materials such as brick, stone, terra cotta and copper. It is distinguished by its decorative elements including an elaborately carved brownstone porch with wrought iron rails, a finely detailed copper bay, classically-inspired terra cotta panels, and vibrant art glass windows.

- The rare, remarkably intact interior of the Wood-Maxey-Boyd House with its large central living space centered around a grand staircase, its fine architectural details, including wood molding, wall paneling and stained glass windows, exhibit all of the features commonly associated with the Queen Anne style.

Criterion 5: Important Architect

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, State of Illinois, or the United States.

- John Cochrane was an important architect in Chicago and the Midwest. His most significant remaining commissions include the distinctive Stick-style All Saints Episcopal Church (a designated Chicago Landmark), the Illinois State Capitol in Springfield, and the Iowa State Capitol in Des Moines.

- Cochrane also designed several important early institutional buildings in Chicago that, although significant in the history of Chicago, have been demolished, including former versions of Cook County Hospital and Michael Reese Hospital.

- John Cochrane was a significant designer of public buildings throughout the Midwest. The Livingston County Courthouse (Pontiac, Illinois; built in 1874), the Marshall County Courthouse (Marshalltown, Iowa; built in 1875), and the Old Lake County Courthouse (Lake County, Indiana; built in 1878), all designed by Cochrane, are listed on the National Register.

Integrity Criterion

Its integrity is preserved in light of its location, design, setting, materials, workmanship and ability to express its historic, community, architectural, or aesthetic interest or value.

The Wood-Maxey-Boyd House possesses excellent physical integrity on its exterior and interior, both of which look much the same as they did when the house was constructed in 1885. It retains its historic overall exterior form and most materials and detailing, including original doors, stained-glass windows, and wrought iron hand rails. Exterior changes are minor and include the addition of screen windows. Constructed two years after the main residence, the two-story Queen Anne coach house also possesses a high degree of physical integrity. The front of the lot is enclosed by a black wrought iron fence that was salvaged from a neighboring Lower Prairie Avenue mansion prior to its demolition.

The residence's finely crafted interior spaces are in a remarkable state of preservation and continue to reflect Cochrane's original design. Extraordinarily intact, the interior of the Wood-Maxey-Boyd House features a central living hall, with a prominent fireplace and sweeping staircase and demonstrates the free flowing character of a Queen Anne interior. Other exceptional spaces on the first floor include two formal parlors and a dining room. Each of

these spaces is adorned with finely-crafted built-in furniture, molding, trim, wainscoting, and paneling in a variety of warn-toned wood. Hand carved with swirls and sunburst patterns these architectural details serve to visually unify the ornate interior spaces. Decorative elements specified by Cochrane such as four finely-crafted stained glass windows, featuring abstract patterns and stylized representations of organic forms, and glazed ceramic tile fireplace surrounds remain intact.

Significant Historical and Architectural Features

Whenever a building, structure, object, or district is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based on its preliminary evaluation of the Wood-Maxey-Boyd House, the Commission staff recommends that the significant features be identified as:

- all exterior elevations, including rooflines, of the main residence and coach house; and
- the wrought iron fence surrounding the front of the site; and
- the central stair hall, two parlors, and dining room located on the first floor, including, but not limited to, all architectural elements and lighting fixtures.

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ACKNOWLEDGMENTS

CITY OF CHICAGO
Richard M. Daley, Mayor

Department of Planning and Development
Alicia Mazur Berg, Commissioner
Brian Goeken, Deputy Commissioner for Landmarks

Project Staff
Heidi Sperry, research, writing, and layout
Terry Tatum, editing
Margaret Klein, layout

Special thanks to Daniel Korman and Mary Alice Malloy for their assistance in preparing this report.

Illustrations
Department of Planning and Development, Landmarks Division: pp. 2 (top and bottom left), 4 (top left, bottom left, right center), 15 (bottom right and left).
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Printed June 2003; reprinted August 2003